



THE KIA ORA CLUB

The KIA ORA Club of Brigham Young University, Provo, Utah, taken in St. Louis by the Globe-Democrat photographer on the Kiel Auditorium stage, where this group appeared at the National Folk Festival. They were the greatest hit in many years. The lipstick and designs are in black. The fellow kneeling front, right, could flutter his abdomen with the speed of a humming bird. The hands of all vibrated beautifully, but of the Samoan Sam it was incredibly so.

The students, 32 in all, experienced an unpleasant blizzard on their "Mormon" track from Provo to St. Louis. Their chartered bus went into a ditch and was marooned for some hours, miles from nowhere, tilting in a 30 degree angle. They were finally rescued and housed in a church in Lyman, Colo., which was crowded with many other blizzard refugees. It took 22 hours to cover 86 miles.

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The Kia Ora Club was organized in 1950 by a group of returned missionaries and two Native Maories from New Zealand. The missionaries had such wonderful experiences in New Zealand working with the Native Maori people that they wanted to share those experiences with the people of America. It was decided that they should organize the club and have the two native Maories teach the songs and dances of New Zealand.

At the inception of the club the organization consisted of just New Zealand missionaries and natives. The club gained wide interest on the campus at B.Y.U., and many students wanted to join in order to learn the dances until at the present time a total of over forty five are members, only three of which are returned missionaries and none being native Maori.

The sponsor of the club, William C. Carr, was born raised in New Zealand, fulfilled a mission in that land, and is, at the present time, a member of the faculty at Brigham Young University.



Three girls holding the flaxen balls which they used in the Poi Dance. Five danced in it at the Folk Festival, shirling the balls in many intricate patterns in imitation of the flight of birds. (BYU Photo Studio).

Left to right: Muriel Enos, Marguerite Obregon, Beverly Hall Gardner.



HAKA

Some of the Kia Ora "warriors" shown in diverse poses. The HAKA war dance worked up the warriors into a battle frenzy of leaping, shouting, making faces, showing their tongue in derision to their enemy-to-be, etc. This dance produced goose pimples upon the impressed onlooker. (BYU Photo Studio).

The Maori People

The Maori people of New Zealand are close kinsmen of the Hawaiians. Both peoples trace their long and vivid history across the seas to Tahitian ancestors and through them to courageous pioneers who set off from a distant homeland called Hawaiki to explore eastern islands at the beginning of the Christian area. Both Maori and Hawaiian are of the same physical stock—tall, well built brown skinned men and women with a good portions of Caucasian blood flowing in their veins. The ancient Maori and the Hawaiian shared many customs, many traditions, a broadly similar religious and philosophic outlook on life. They spoke languages that were merely dialectical variations of a still earlier common Polynesian language. Like the Hawaiian the Maori has had to adapt himself in the last hundred years to the customs and ways of life of invaders from the Old World who came to conquer a new world for themselves.

Somewhat like his Hawaiian kinsman, the Maori has always lived his life in intimate association with a group of close blood relatives. Every Maori is born a member of a tribal and of a sub-tribal group. Each named tribe traces its line of descent back many generations to an ancestor who made epic voyage to New Zealand in one of the famous canoes of the great migration. Every Maori is fiercely proud of his tribal affiliations. To his tribe he owes a deep and abiding sense of loyalty. He is deeply attached to his tribal group. In the major community center of each tribe you will find a large wooden tribal meeting house. Inside, the roof beams are painted with the traditional red and white designs. At intervals along the walls are elaborately carved wooden figures representing famous fighting ancestors of the tribe. There is a wide porch at the front of the house which opens on to a broad grassy space of plaza that goes in New Zealand by its Maori name of marae. Most maraes

today have attached to them a large social hall and kitchen. The meeting house and marae are generally named after the tribal ancestor. The house is a visible symbol of tribal membership and therefore of tribal unity. All the main social, political and critical affairs of each tribe are discussed on the tribal marae before a decision is reached that is binding on each and every tribesman.

Small intra-tribal disagreements, inter-tribal affairs, and even the impact on the tribe of national political policies are all argued about, examined from this side and that, and adequately ventilated in this forum of the people—which has many curious similarities to the New England town meeting. After half a night spent in serious talk, the other half may be given to fun—native dancing and good, though often broad-humored, buffoonery.

CLOTHING OF THE MAORIS

Cloaks were woven of different kinds of native flax; the finer type, used for decorations, from the fibers of the short hill-flax; the rougher cloaks from those of the tall swamp-flax. The fibers of the former were thin, silky, and very soft and smooth to the touch; those of the latter were coarse and rough, but very long and of such strength that they were used for making ropes, nets and baskets, as well as in house-building. Garments woven from selected and carefully dressed hill-flax were beautiful in texture and appearance, easily washed, very warm and of remarkable durability. Various attempts have been made by the Europeans in New Zealand to produce dressed flax equal to the best products of the maori, but so far without success, failure being due either to the selection of the wrong kind of flax, or to mistaken methods of treatment.

The flax was gathered at the season directed by the scientists, and only suitable leaves were selected as directed by the women. When these leaves had been taken back to the village, they were given in charge of the womenfolk who undertook the critical process of dividing the leaves into strips, scraping, washing, boiling, and sun-drying them; concluding by bleaching, dyeing, or giving whatever other treatment was required.

All these industries were co-operative rather than competitive, characterized by a rivalry in generosity in imparting knowledge or emulating skill. Patience, care and good workmanship were rewarded by personal satisfaction and public credit, rather than by private profit. Everything was made solely for use, not for gain; thus there was no incitement to turn out cheap or bad work.

The best materials available were used and made up in the best possible way known to the community. Cloaks for personal use were made by women and allotted by the community to those in need of them.

The piu-piu (sway-sway or swing-swing) is the Maori dancing skirt and may be compared with the Highland kilt; and the Maori cloak with the plaid. They were made of dried flax and were worn only during certain ceremonial dances.

RECORDS OF THE MAORIS

The intellectual life of the Maori was much more rich and full than has been suspected by Europeans. Reading, writing, and arithmetic were known; correspondence was carried on by carrierparrot, and there was a public postal service by male couriers who carried inscribed wooden tablets. Memory-tablets were also in use by those who recited the Sacred Legends, and the head of each family had a history tablet of the family. The valorous deeds of famous members of the community were immortalized by carvings, tooled out of solid wood with stone implements. Much of this carving is now done with steel tools however.

Records of the military strength and equipment, of